

Most of what has been said so far suggests that the Movement writers view themselves as warring for a small, academic audience with Larkin who is confronted with the prospect of an opposite reception of his work. In the group, the desire to be respectable and accessible is



Reservations about poetry slide at an iridescent, evocative, and often to a more general end—academic lapsing through not only Movement essays and reviews, Movement poems and novels, and Enright's "The Interpreters." For example, is a tract "against interpretation," condemning the misreading of "The Waste Land" as an "exegesis" "entirely in the tradition of its teaching of literature." Years in "The Scholars," Enright

though Professor Welch, who was
Dixon on unwarranted research was
for him, is almost its culprit.
Several Movement leaders
employed as academics—Dixie
Roter Micheldene in One For a
fishman, Pocket end Bacon
Enright's Academic Year, R
Gunnivall in Wein's A Writer
the Hills—but it is an exaspe-
part of their destructiveness
they lack interest in, or fail to
proficient at, their work. Most

Dixon's precursor in this manner of the literary disclaimer is Orville George Bowdler, who in an 1806 letter to the *Edinburgh Review* wrote "that feeling you read about in the Bible when it says, your bowels yearn"—but whose acquaintance with books is presented as casual and debonair: "I was reading *Waverley* and *Robinson Crusoe* and *Waverley* again, and I was called up in the story finds out that chap has come out with another chap. He is one of these chaps you see about in novels, that have sensitive faces and dark-hair or pictures in 'em."

Amia's strategy in the
case involves a good deal of
tenacity. It is unlikely that
he had ever had to
read or "never heard of"
famous figures in his education
probable that his education
for reading had never heard of
the "philistine" conspiracy.
conducted by him to follow
addressed as "Mr. Common
lecturers" as to "Common
men" not, therefore, to be
face value, the comic
indignity of the first and
"inferior" legions and
naturally to be playful and

of the democratic ideals, there were pressures, from both within and without the group, to be made useful to write not for the "uninformed masses" but for the "informed public. The newly installed Council, itself an example of the desire to "bring the art to the people," sometimes drew attention to the usual reports of the press and writers to reach a wider audience for letters of protest and critical writings of the time. P. W. Mason, however,

**Gun-shot wedding, honey
Marie was as shrewd as
He was too bloody nice,
He was too bloody nice,**

body Nice

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Such is the power of these and other concluding lines in *Language* work, that it is easy to forget how closed they make the poem: beyond the response "Yes" or "flaw true" there is, as a Larkin poem of that time puts it, "nothing to be said". This is a characteristic of the poem which minimizes the interpretative process by including it within the text: what is inferred by the reader is limited by what has already been said. The reader, therefore, must own the struggle to "discover" what is what the poem dramatizes. The reader is "helped" (he cannot be confused as to what the poem means), but he is also restricted in the fully meaningful way that the poem is the one found for him by the speaker). In its treatment of the reader, Movement poetry offers a sharp contrast with the Pound and Eliot may sometimes give the reader things, but they do so rather allow him space to explore. Movement poetry, seeing Modernism not as "open" but as "obscure" is more conscious of the reader's part in pursuing him to truth and putting his own gloss on it with an interpreter and guide, it also inhibits his movements.

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1. The first group of variables, *demographic*, includes age, sex, and marital status. The second group, *education*, includes years of schooling and highest grade completed. The third group, *employment*, includes whether the respondent is employed, the type of job, and the number of hours worked per week. The fourth group, *income*, includes the respondent's annual income and the number of people in the household. The fifth group, *health*, includes the respondent's self-rated health and whether the respondent has any chronic health conditions. The sixth group, *social capital*, includes the respondent's level of trust in others and their level of participation in community activities. The seventh group, *psychological*, includes the respondent's level of depression and their level of life satisfaction. The eighth group, *behavioral*, includes the respondent's smoking status, alcohol consumption, and exercise habits. The ninth group, *environmental*, includes the respondent's level of exposure to air pollution and their level of exposure to noise. The tenth group, *other*, includes any other variables that may be relevant to the study.

He was too bloody nice, just too bloody nice

Simon Curtis

